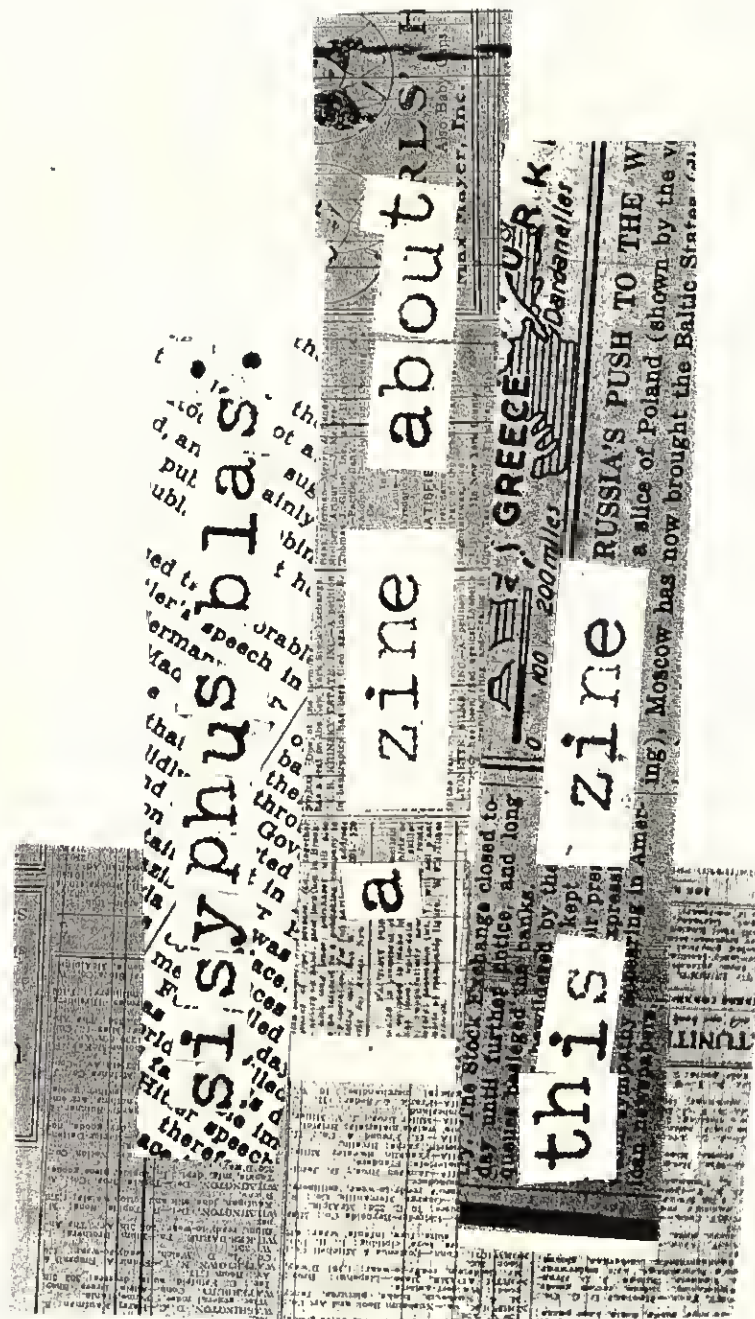


ari bird can be reached at
littlebird@riseup.net

26 out of 100

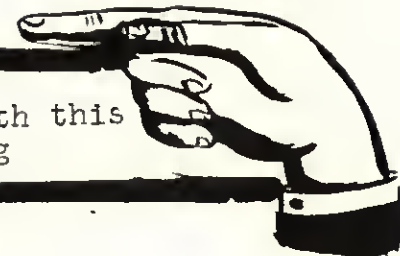


Dearest Participant:

Please be forewarned that there is nothing new or unique in this z booklet whatsoever. The creation of this zine was founded solely on the gratification gained by the direct act of making it. This seems to be all that is left.

CRAFTS CAN EASE
THAT NIHILISTIC
PAIN: cut out the
characters
in the envelope
and paste them
in the scene on
the back cover

you have just interacted with this
zine ..now go make something



These references are only included if the participant desires to independently research anything mentioned in sisyphus blas; and not to give anyone unwarranted credit.

NOT RECOMMENDED FOR THOSE WHO WALK, TALK, OR DANCE.



See for yourself the results.

NON-TOXIC

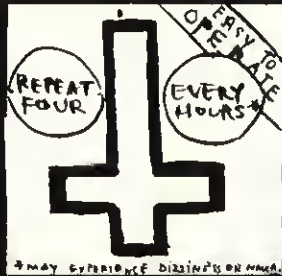


MAY CAUSE DARE

MAY CAUSE SWELLIN

Brotchie, Alastair and MEL Gooding. "A Book of Surrealist Games" London: Redstone Press, 1991.

Duchamp, Marcel. "The Creative Act" 1957, "Apropos of Readymades" 1966. From talk delivered by Duchamp @ the museum of modern art, new york, oct. 19, 1961.



MAY CAUSE



MYSTICALECSTASY



Home, Stewart. "The Assault on Culture from Pettrism to Class War" London, AK Press, 1991

Rosenburg, Harold. "The Mona Lisa Withotu a Mustache Art in the media age" from "Art and other serious matters" US: University of Chicago Press, 1985.

The amazing Mexican printmaker, Jose Guadalupe Posada

SISYPHUS BLAS

PERIODICAL OF ABSOLUTE TRUTHS

Ed . 1

America, 2009

No. 1

"let me sell you into reading this zine"

This zine is printed in an extre may rare and limited edition of 100 because the creator thief enjoys the absence of largescale funding, marketing, and production faciliti es that are available to so-called established publishers. Western society dictates that more is al ways better, but oh just look at the advantages of the low-tech zine format

Building up a resistance to mainst ream media is fun and useful anyway

If there had been any original id eas in this zine, (there are none, so don;t bother) they could have been stolen

This zine can be re-photocopied, changed, and redistribut ed at any point

If one distains every aspect of this zine (and that,s understand able) they can respond by making a counter-zine

Or they are invited to promptly discontinue utilizing it as a sp ectacle and make an entirely un-related zine

Censorship issues suck

"well, now i simply must read on"





"this zine exists because the xerox machine exist"

Mechanical copying has altered the possibilities and elitism surrounding various forms of creation. As Harold Rosenberg pompously describes, reproduction is dismemberment. An image can reside in many places at once; ghosts of itself all over the world. On socks, billboards, coffee mugs, bookcovers, a single image can be placed in endless contexts. Though it's meaning is never the same, the image somehow remains linked and congruent to it's parent image.

Reproduction disrupts the concept of 'original' art and removes authenticity from the artist. It challenges the fictional dichotomy between 'art' objects and useless ones. And so it's easy to see why artist purists are frightened by the collision of mechanical copying and the arts.

While mass manufacturing leads to copious amounts of sterile, impersonal commodities, we can manipulate this power of readily available reproduction. We can share our ideas, our crafts, our creations, our experiences with each other. We can use it to dissolve the lines between craft and art, and between the (godlike) artist and the (lowly) masses. We can transform mechanical reproduction into a medium - an enabler that makes the act of creating accessible to those who are otherwise excluded from it.

lowly masses



godlike artist



"by definition this zine cannot exist"

The zine is influenced by the Dada art movement and DIY punk culture, two things that cannot coexist by definition. SOOO this zine, technically cannot exist.

Dadaism, which peaked from 1916 to '22, was a cultural (art) movement centered around painting, sculpture, literature, film. It's characterized by absurdism, nihilism, and the rejection of all accepted conventions and morals. Dadaism is anti-art while punk is anti-culture. Punk, at least in essence, exists to shock and defy the status quo. But But punk can never be art. By calling it art, one would be ignoring it's non-intellectual origins in British street culture. As Stewart Home says in The Assault on Culture even if punk was influenced by classical post-war rebellious movements, many punks didn't know it. And this ignorance didn't prevent them being angry and wanting change.

Art only exists as a byproduct of capitalist culture. As long as there is a class that will buy it, it will exist. But punk works (ed?) to destroy the very concept of western culture as we have known it up to this point.

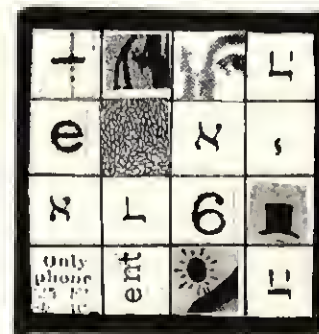
Contradictions aside, Dadaism and punk share some similarities. Punks produced fanzines to promote newly emerging underground bands and independent record labels. Dadaists created simple paper booklets that promoted their underground manifestos that sought to shock the bourgeois. Collage, rant s, and détournement are utilized by both groups as forms of rebellion, accessibility for participation, and available resources.

Still, punk can never be art. By combining these two elements, this zine cannot exist.

"one last word concerning the similarities between the completely antithetical movements of dada and punk"

Both movements are playful and 'juvenile' at times. In a society that tells us that rebellion is childlike and that children are below adults because they cannot efficiently (and legally) work, play becomes an expression of life and a defiance to modern day society.

GAME INTERLUDE:



create 16
proverbs: derived from the
boxes above.
treat them as
truths and
live by them.

"marchel duchamp: innovator turned
sellout (but who doesn't ?)"

Marchel Duchamp believed that the viewer creates the power and meaning of a work of art as much as the artist does. The role of the spectator is extremely important; without this interaction, the work is incomplete.

We aren't invited to interact with the government, we're expected to obey it's laws. We aren't invited to interact with the media, we are expected to believe what they've presented as truth. By providing an opportunity for the spectator to play an integral part in the outcome of the work removes the traditional fictitious hierarchy that exists between the two participants, viewer and artist. The artist then becomes the viewer, while the viewer takes on the qualities of the artist. Both must interpret each other's actions. This collaboration creates something that is more meaningful than if the artist projects an image or concept onto the passive viewer.



While Duchamp challenges the preconceived notions about art at turn of the century, his work ultimately led to a heightened level of elitism within the art world. He is, after all, the father of conceptual art. In this art form, the idea is provoked by the work is more important than the aesthetics of it. This makes it for an elite class because the viewer is expected to possess some sort of assumed knowledge. If they don't have this knowledge, they won't "get" the art. Thus Duchamp's once-radical actions have been swallowed and diluted by the mainstream culture.

"is this a spectacle or an interaction?"

This zine is a spectacle. The viewer (that's you, presumably) is ingesting it or not based on it's cheap thrill value, and then proceeds to blow their nose with it and throw it away.

This zine is an interaction. The participant (are you still there?) has this little paper book in their hands, they're carrying it places, they're mulling over the nonsense within the pages, taking mental notes of all the grammatical errors and logical fallacies stated, imagining how they would have done it differently. And then they might make their own little book or their own hand-whittled spoon, or their own doodle in response. And so this zine becomes an interaction between creator #1 and creator #2. The zine also becomes a little book, and the handcrafted wooden spoon, and the doodle.

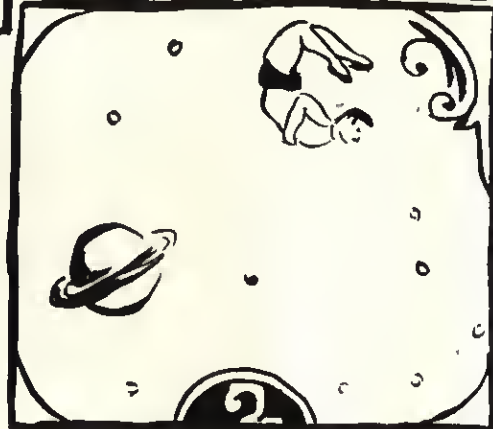
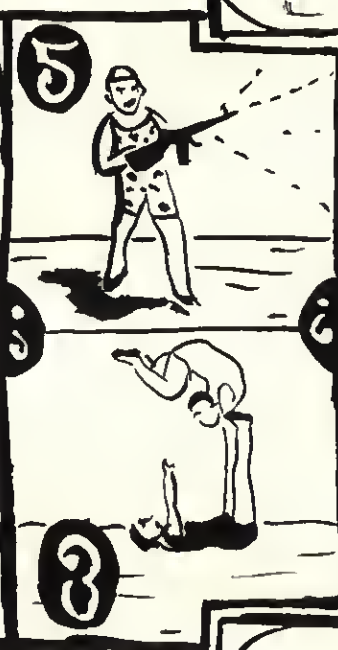
And that's why ownership is fictitious.

COMIC RELIEF:



A spectacle is an event that's blown up by the media. This

event is usually void of meaning; it's a parade of fakeness. Our culture is obsessed with the spectacle. Everyone waits for something to happen,



but no one takes action.

This inaction makes us rot, it makes us writhe with pain and depression. But we've grown accustomed to having things forced upon us, and so our thirst for the spectacle continues. The way we should eat,



the way we should fuck, the way we should dress, how to smell, how to walk. And so it's inevitable that the spectacle would emerge to provide us with a coping mechanism to deal with the life we've surrendered.

If a spectacle creates enough hysteria, shock, anger, or high spirits, perhaps we can fool our selves into living vicariously through it.